

# The Beatles

**MONTHLY BOOK**

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EVERY MONTH

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# The Beatles BOOK

*The Beatles' Own Monthly Magazine*

**No. 40, NOVEMBER, 1966**

## EDITORIAL

Hi!

FOR A TIME it looked as though George and Patti had managed the impossible. They hopped on a plane and flew off to India without anyone knowing. But a Beatle finds it hard to keep his movements secret for very long, and shortly after he booked into the Taj Mahal Hotel in Bombay, the news broke that George was paying a long visit to India, in order to study the sitar properly, under the master of the instrument, Ravi Shankar. Anyone who thinks that George is not serious about Indian music is making a big mistake, and what he sees, hears and learns in India, will undoubtedly influence future Beatle songs. The Beatles Book, this month, brings you an exclusive interview with George in India, plus one of the very few photos of George and Patti in Indian dress.

RINGO AND MAUREEN also joined the touring brigade and headed for Malaga in Southern Spain at the beginning of October. They left Zak behind as they considered he was still a bit young for the journey.

I RECEIVED MANY LETTERS about last year's Christmas Extra, telling me that I had to do another one for 1966. Your wish is my command! The 1966 Extra will be in your local newsagents by November 20th. Once again, it will have 16 PAGES OF EXCLUSIVE FULL COLOUR pics of the boys, plus all the other special features and articles mentioned on page 31 of this month's Beatle Book. Although the photo of the front cover of the Extra is in black and white, the actual one will, of course, be in full colour.

SURPRISE! SURPRISE! the song which received the highest number of votes in our "Revolver" Popularity Poll was "Here, There and Everywhere", but, as expected, "Eleanor Rigby" was very close to the top. The full list is printed on page 29.

THIS MONTH, PAUL gives the third of our special interview series, and I know you'll find it fascinating to hear his views on such things as record releases, tours and songwriting.

NEXT MONTH we'll be running our 9th Beatles Book Competition for some extra-big cash prizes, and this time we'll be asking you to DRAW A BEATLE! Judging by the number of very artistic efforts which you send in every month, this competition should please more Beatle people than ever before. But full details next month in the December issue. See you then.

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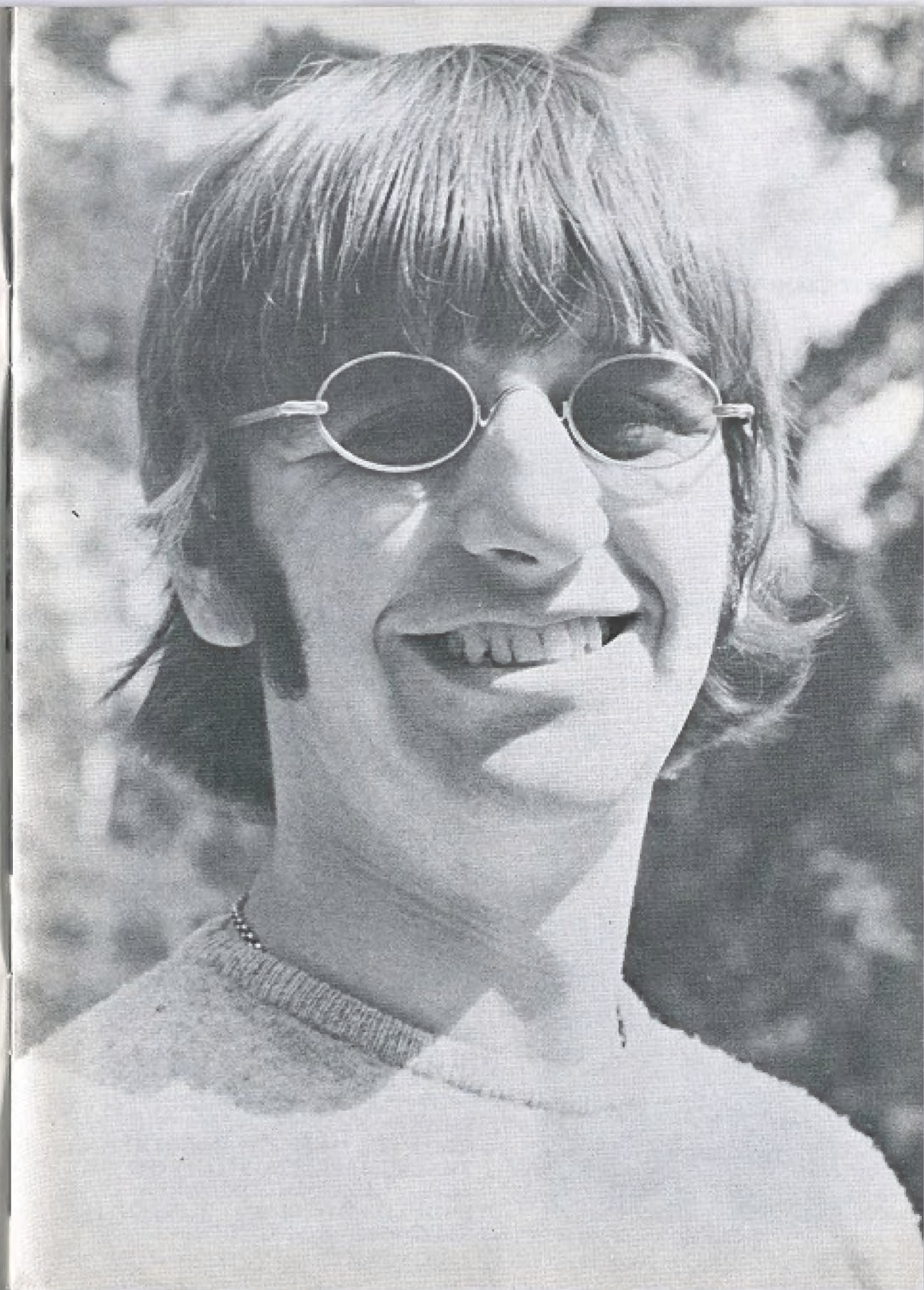
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**Johnny Dean** Editor.

What can you say about this pic except that it's a nice, happy, smiling photo of Ringo.







THE OFFICIAL

# Beatles FAN CLUB

JOINT NATIONAL SECRETARIES : ANNE COLLINGHAM AND FREDA KELLY

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## NEWSLETTER

November, 1966

DEAR BEATLE PEOPLE,

Well, here goes! This is my very first Newsletter since I became Joint National Secretary. Last month on this page, Anne told you that I was about to join her on a full-time basis at the club's new National Headquarters. Since then, letters have come pouring in from well-wishers all over the country and I'd like to thank the hundreds of Beatle People who sent their congratulations and good wishes.

INCIDENTALLY I'LL BE SPENDING A LOT OF MY TIME IN LIVERPOOL AS WELL AS LONDON, WHICH MEANS I'D LIKE MERSEYSIDE CLUB MEMBERS TO KNOW THAT I'LL BE CONTINUING WITH MY USUAL AREA SECRETARY DUTIES IN THE NORTH WEST. SO LETTERS I SEND OUT MAY REACH YOU FROM LONDON, LIVERPOOL OR EVEN SOMEWHERE LIKE CREWE IF I'M CHANGING TRAINS ON THE WAY TO AND FRO!!! I DO HOPE THE NEW WAY OF WORKING THINGS IS SUCCESSFUL AND I KNOW ANNE COLLINGHAM HAS BEEN DOING A TERRIFIC JOB OVER THESE PAST FEW YEARS SO I WANT TO WORK AS CLOSELY AS POSSIBLE WITH HER ON EVERY ASPECT OF THE CLUB'S NATIONAL AND INTERNATIONAL AFFAIRS.

For the time being at any rate, Anne and I will take it in turns to write these monthly Newsletter pages—so Anne will be here with your December Newsletter in the next issue.

In the meantime, you can help in two ways:



Freda Kelly with Paul

- (1) PLEASE MAKE SURE THAT YOU ADDRESS ALL MAIL TO US AT THE SPECIAL NEW P.O. BOX NUMBER WHICH APPEARS AT THE TOP OF THIS PAGE. DO NOT WRITE TO MONMOUTH STREET SINCE THE CLUB HAS NOW LEFT THERE ALTOGETHER.
- (2) PLEASE MAKE A SPECIAL NOTE IN YOUR DIARY OF THE COMPLETELY NEW CENTRAL LONDON TELEPHONE NUMBER FOR THE FAN CLUB. IT'S 734-0246 AND IF YOU DIAL THE NUMBER VIA STD FROM OUTSIDE THE LONDON AREA YOU SHOULD ADD "01" IN FRONT OF THE SEVEN-FIGURE NUMBER.



It was all handshakes and smiles from Paul and Ringo when they received their Melody Maker award on behalf of the Beatles for being voted Britain's top group, from Johnny Mathis.

Many members have asked about this year's Fan Club Christmas Gift and, naturally, the big question in everyone's mind is "Will the Beatles be giving us a fourth Christmas Record this year"? Because John left home to work in Germany and Spain on his "How I Won The War" movie just a couple of days after the American tour, it was impossible to hold the recording session at that stage. Once all four Beatles are back home the whole thing will be discussed again—so it's going to be a matter of making last-minute arrangements. Anne will give you all the details on this page next month.

Meanwhile I ought to remind those readers who are NOT holding a current Fan Club Membership Card for the 1966-1967 period that THERE WILL DEFINITELY BE A CHRISTMAS GIFT FOR MEMBERS THIS YEAR AND TO QUALIFY YOU MUST LET OUR SUBSCRIPTION DEPARTMENT HAVE YOUR FIVE SHILLINGS POSTAL ORDER NO LATER THAN THE MIDDLE OF NOVEMBER. THE SAME APPLIES TO THOSE WHO WANT TO JOIN THE CLUB FOR THE FIRST TIME. IF YOU DON'T SEND IN YOUR INITIAL FIVE BOB RIGHT AWAY YOU WILL BE TOO LATE TO QUALIFY FOR THIS YEAR'S EXCLUSIVE GIFT.

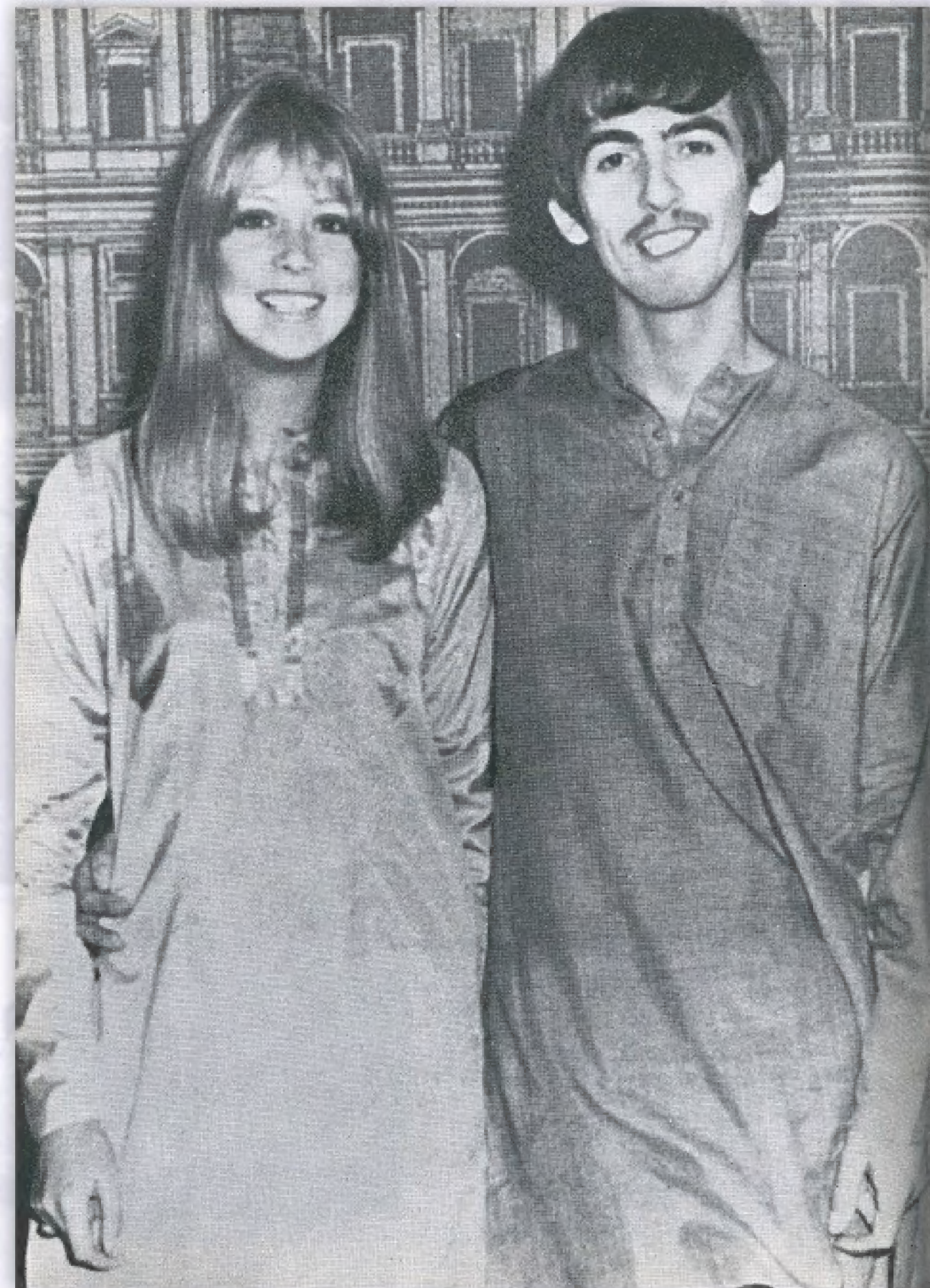
Must just mention a couple of other names before I close. First one is Mal Evans who spent the best part of two whole days loading, driving, unloading and generally being very helpful at the beginning of October moving the club. Thanks, Mal!

That's all for now! Tarrah 'til next time!

FREDA KELLY

Joint National Fan Club Secretary of The Official Beatles Fan Club

*Freda Kelly*



# 'BY GEORGE, A BEATLE IS IN INDIA!'

by SHODHAN BATT

**I**n search of a "working holiday", George Harrison and his wife Patti flew to India—having travelled incognito from London by a BOAC 'plane.

The news that a Beatle was in town trickled through to the teenagers, who clustered in bunches of tens and twenties outside the suave, seafront Taj Mahal Hotel, trying to get a glimpse of their idol, and who provided the clue to a newspaper, who broke the thick wall of secrecy surrounding George with a front-page headline—"By George, A Beatle is in Town". It appeared about five days after George and Patti's arrival.

Since the cat (or rather the Beatle) was out of the bag, teenagers in large numbers screamed outside the hotel and at times ran through its corridors shouting—"We want George". Hence, a request for peace and solitude had turned into a nightmare, so George decided it would be better to retreat to the more peaceful and undisturbed atmosphere of the Ajanta and Ellora caves (which are well-known for their matchless

frescoes) and the Taj Mahal at Agra.

As you know, some time ago George expressed a desire that he would like to visit India to learn something of its culture and philosophy—and, of course, its music. The last he has set about in a big way.

## SITAR LESSONS

A few months ago, George had the privilege of hearing and meeting India's great sitar player, Ravi Shankar, at a London performance. He was so enamoured by the instrument and the deftness of the man who played it, that he felt he had to learn it.

George set to work on mastering the sitar straight away. In London he took a few lessons from Ravi Shankar, and now recently in Bombay, at Ravi Shankar's home, George spent seven hours a day improving his sitar playing.

Ravi Shankar was so impressed with George's

receptivity that he remarked: "George is a wonderful student, and it will not be long before he masters the sitar." The lessons will continue for some months, maybe years, under a pupil of Ravi Shankar's in London—Mr. Shambudas.

At a press conference George gave in India, he said: "The urge to be something more than a mere Beatle provoked me to come to India. By learning to play the sitar, I can give Beatle fans a little more."

He also added, that he was deeply interested in Yoga, Indian philosophy and culture—which he was keen on learning. And, as well as sitar lessons, he has also been taking Yoga lessons.

"I find", said George, "the philosophy and culture of the East natural and real, unlike Western philosophy, which at a certain stage reached a dead end. I think the Westerners who say the East is a mystery are a narrow-minded lot, not ready to accept its greatness."

George has his own philosophy on life: "Life is a game which one should play the best he can."

One reporter asked George whether he would be a Beatle forever, to which he replied: "I do not even think about next week."

Apart from the fact that George likes India as much as the Indians like him, it'll be very interesting to see how George succeeds in bridging the East-West gap.



**I**t's so obvious why all the girls fall about at the thought of Paul McCartney, for when he puts on that impish grin and has that saucy look in his eyes, you can understand why all his fans want to smother him with kisses.

But, not being one of the masses, I did what no other girl in her right mind would do whilst staring across the table into Paul's large brown eyes—I took out my notebook and pen (a journalist's tools) and proceeded to interview him.

As so many American fans had written-in asking why the Beatles American L.P.s weren't nearly as good as the British ones, I asked Paul why their American albums feature as many as six instrumentals and only three new tracks, and why the rest of the tracks are made up of previous singles.

"Actually," said Paul, "it's not as bad as it seems. We're told that they like to have our singles on the L.P.s—and there's more demand for singles over there—about two to our one."

## **LOSE ROYALTIES**

"We've argued this out with our record company, but they say it won't work if we release the same L.P.s over there because their selling is different. We've tried to compromise, and asked if they would at least make the cover of the albums the same—but no deal.

"We also asked them to release fourteen tracks instead of twelve, but we were told that we'd lose the royalties on the extra two tracks, because apparently the royalties stay the same for six or eight tracks and also for twelve or fourteen.

"We wouldn't mind if we lost the royalties, but the publishers have to be paid, and someone's got to lay out the extra money for them. So we'd have to compromise and lose the royalties to make better L.P.s—but I think we're beginning to get more control now."

I then asked Paul why their American

**'WE CAN'T  
PLEASE  
EVERYONE'  
says Paul**

record company release more singles than we do.

"Well, when we send the tapes over to the States, there are always two or three spare tracks, so they put them out as singles."

My next question was what did he think of the "knockers" who said that the Beatles weren't giving the public enough.

"We never expect to be knocked because we feel harmless. We don't want to offend, but we can't please everyone, and anyway, they'd get sick of us if we performed up and down the country the whole time."

I asked Paul if it was just because they'd made enough money, and therefore didn't need to keep up the personal appearances.

"Not really. It's a bit of everything—over-exposure, laziness and tax problems.

"You see, if we wanted to be the Beatles forever, then we'd have to become like Sinatra and take dancing lessons and acting lessons, and just be all-round entertainers—you know, get slicker. It's their whole life to other artistes, but we'd be kidding if we said that."

## **LIFE-LONG AMBITION**

"It would have been different if we'd been struggling, but we made it quickly and achieved a life-long ambition—being a Beatle is not that big a part of life, there's a lot more things for us to do.

"Take touring for example. We'd hate to be touring when we're thirty-five because we'd look silly—anyway we'll probably be

bald when we're thirty. Can't you see it, they'll be asking us to shake our hair, and we'd have to say 'we can't 'cos we've got a bald patch'. Everyone has to get old. It's just that a lot of people don't adapt themselves, and do exactly the same as they did at twenty, even though they are about forty."

## DON'T MISS TOURING

On the subject of touring, I asked Paul whether or not they'd be doing a British tour.

"I don't think we've really thought about not doing a tour in Britain this year. You don't really miss touring. You get to rely a lot on your audience for your act, which means that when you perform live it's difficult to keep control of what's going on.

"I still get the same feeling as we had in the beginning. It's not quite as exciting doing a tour here as when we first started, but in a way, to a more or lesser degree, it's the same. You still get rough nights with the good ones."

I changed the subject to song-writing, and asked Paul if he ever worried about not being able to come up with new material.

"No. I used to think that, and was frightened that I was going to dry up, but I now realise that it won't happen if you're interested.

"Our songs are changing because we're changing, but you still get the type of person who sticks to something even if they don't like it—everyone can do something else, even a bank clerk or a labourer. I get annoyed with people who are too nervous to change their way of life.

"People say that 'Yesterday' was my greatest piece of work, but I hope I will write a better one."

I asked him what had happened to the Beatles' plans to record in the States.

"Well, as I said before, we wanted to record some of the tracks for 'Revolver' in Memphis, but it all fell through for various reasons, when Brian went over there to check up. We did go into the matter again when we were on our last American tour, but we found that the idea was going to prove very expensive and, as we didn't like being taken for a ride just because we're Beatles, we dropped it.

## DIFFERENT SOUND

"One of the reasons why we wanted to try doing some recording in the States is that we have heard so much about the different sound they get.

"I think that 'Revolver' did produce a new sound anyway. Perhaps by accident, perhaps not. We have been looking for it for a long time, and something was definitely there.

"We'd still like to record in the States, but I can't see it happening in the near future."

I finally asked Paul what he thought of their old hits—do they sound old fashioned?

"Yes. They're a step back in time, and as for performing them on stage, I don't think our audience would like it, but that, of course, depends on where we're playing—Germany, for example, cried out for the old hits, because that is what they remembered us for."

My interview had come to an end, so I closed my notebook, thanked Paul and left him to be smothered in kisses by the awaiting fans.

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# BEATLES TALK

Here is the second in the special new **FREDERICK JAMES** series featuring recorded press conference excerpts transcribed in question & answer form

**Q:** John, how did you come to make "How I Won The War"?

**JOHN:** Dick Lester just asked me and I just said "Yes". It was as simple as that.

**Q:** Many major artists have said your music is an influence on them. Are there any artists who had had an influence on you?

**PAUL:** Yes. Nearly everyone. We pinch as much from other people as they pinch from us.

**Q:** Did you ever have an opportunity of walking out in the street without being recognised? Can you walk into a theatre to see a movie?

**JOHN:** Yes, if you go in when the lights are down.

**PAUL:** We can in England. It's easier than in America.

**RINGO:** On tour people know where you are. They're all looking about for Beatles. They're expecting to see us. It's quite different at home when we're not actually working. There's the element of surprise involved, you see.

**Q:** Have you ever used or trained Beatle doubles as decoys?

**PAUL:** No. We tried to get Brian Epstein to do it but he wouldn't!

**Q:** Ringo, how much did you contribute to "What Goes On"?

**RINGO:** About five words and I haven't done a thing in the way of songwriting since.

**Q:** How do you feel about people using Lennon/McCartney material and changing it around to suit their own styles?

**JOHN:** It depends how they do it, you know.

**PAUL:** Once we've done a song and it's been published, anyone can use it. Whether we like their version or not depends whether they do it to our personal taste. And that's not got anything to do with public popularity or anything. Just our own tastes.

**Q:** What is the most important thing in life?

**GEORGE:** Love is, I'd say.

**Q:** Do you see your music progressing to such an extent that you go electronic?

**PAUL:** Yes, I suppose we could.

**GEORGE:** But not totally.

**Q:** Before you came to America you passed the comment that you were going out to get beaten up. Do you think American fans are more hostile than elsewhere?

**GEORGE:** No, not at all. I said that when we arrived home after Manila. They said what are you going to do next, and in the context of that conversation I was making what was intended to be one of my little jokes, you see. Really we just get shoved around a bit on tours, jostled in cars and planes and things. All very harmless stuff.

**Q:** How has your image changed since 1963?

**GEORGE:** An image is how you see us so you can answer that better than we can.

**JOHN:** Yes, you're the only people who know that.

**PAUL:** Our image is what we read in the same newspapers you read.

**Q:** What has been the most memorable and the most disappointing occasion for you?

**RINGO:** It's hard because there have been so many memorable occasions.

**GEORGE:** I think Manila was the most disappointing.

**JOHN:** And the most exciting is yet to come.

**RINGO:** And maybe the most disappointing too!

**Q:** Do you think American girls are fickle?

**RINGO:** All girls are fickle!

**Q:** Do you worry about things being thrown at you on stage?

**JOHN:** You worry about your eyes mostly. Some of the little hard things that are thrown you don't see in time to think about ducking.

⚡ Lucky for Ringo it's only a statue—this pic was taken in the grounds of Ringo's home.

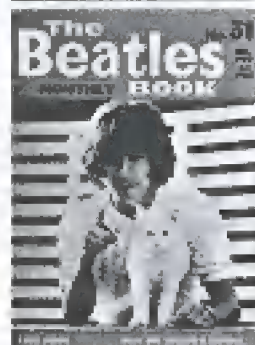


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George and John deep in discussion about future Beatle plans

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## LETTERS from Beatle PEOPLE

Dearest John,

After seeing you on page 20 in Beatles Monthly No. 39 having your "hair" cut—I'm not really worried, I know they will grow again soon. But could you tell me what you've done with them? Hope you haven't thrown them away John when there's millions and millions of Beatle fans who'd give all their Beatles records for just a lock of your hair.

You could have given locks of hair away as prizes for a competition in the Beatles Book.

Anyway, you're still my adorable John, you haven't changed, and that's all that matters. People say you look like Peter Sellers with your hair short (ugh).

Changing the subject, I bet you've never had a Beatle Party. I had one the other night. I invited half-a-dozen of my Beatle-type friends and we played nothing but Beatle records all night—it's fab. Between us all, we have all your L.P.'s and all your singles and about 6 E.P.'s. While a record was playing we had requests for a particular Beatle record.

All my Beatle loving,  
from a Lennon maniac,  
Linda Walker.

John replies:—

The truth of the matter is Linda, that I was worrying so much about how I would look, whilst my hair was being cut, that I forgot all about saving my hair for Beatle fans. Glad you enjoyed your Beatle evening—I think I'll have to try it.

### BEATLES' PASSIONS AND SECRETS

Dear George and Beatles,

The other day I read an American Magazine with a pretty attractive cover on which you could read (in giant black letters, which were quite impressive):

PAUL'S DARK DEEP LOVE

GEORGE'S REALLY WILD PASSION

JOHN—SO ALONE AND LONELY

RINGO BURNS UP HIS MAUREEN.

I went straight to page 12, to see who the girl my dear George loved so much was, already dying for jealousy! Dunno what she was called; she was George's FERARRI. . . .

Well I decided to go and cheer poor lonely John up on page 21. They said: "You'll cry, but you'll know him better after reading this." So I began to read (with tears in my eyes) . . . and learnt he'd been awfully lonely durin' one hour in his life (in the waiting

room of a Hospital while Cyn was having Baby John!

Anyway, turn to page 8 as I really wondered whom lovely Paul had found as a wife . . . just a little 7-years-old fan he'd kissed on the two cheeks! (The lucky thing!)

Well, let's see how Ringo burns up poor Maureen (sad indeed). Oh, he just tried to cook once when she was out to give her a surprise. (She did have the surprise since the meal was burned.)

I've learnt much in this magazine indeed. Hey! I still prefer your FAB BEATLES MONTHLY.

Bye George,  
Pascale Connan,  
Park Marvaill,  
Tabu,  
22 Guingamp,  
FRANCE.

Ringo replies:—

Talk about deceiving headlines, I think we also would have been fooled, if we hadn't turned the pages to see what was inside, but you've got to admit it was quite clever.

Dear John, George, Paul, Ringo,

We don't want to show any partiality, but, you see, John had to be first because he's Jan's favourite and since she's typing this, she'd put him first anyway. And George had to be second since he's Kathy's favo, and Kathy's taller than Jan. We DO like Paul and Ringo but. . . .

The Beatles fan club we belong to recently took a poll and here are the results of what your faithful fans in the Detroit area think of different areas of Beatlemania.

1. Fave Beatle—Paul.
2. Fave Beatle song—"Yesterday".
3. Fave Beatle album—"Rubber Soul".
4. Fave Beatle girl—Cyn.
5. Average number of times seen "A Hard Day's Night"—14.
6. and "Help"—12.
7. One reason like the Beatles—music, personality, sense of humour, looks, etc.
8. Like the early Beatles or now—both, then, now.
9. Beatle like to meet most—Paul.
10. One word describing each Beatle:  
George—serious, creative, and handsome.

Ringo—sad, funny, and adorable.

John—intelligent, witty, weird, and admired.

Paul—cute, friendly, and thoughtful.

We hope nothing we wrote in this letter has offended anybody. Everyone in our magnificent club actually luv everyone of you and everything about you.

Jan Bethmann,  
23613 Edward,  
Dearborn,  
Michigan 48128,  
U.S.A.

Kathy Holmes,  
751 N. Rosevere,  
Dearborn,  
Michigan 48128,  
U.S.A.

Dear Paul,

I would like to say an extra special thanks for helping me personally.

This summer, after working a year, I decided to go back to college. One of the reasons I did this, was because of an interview I read between you and Alan Freeman. You sounded so intelligent—which you are—and the statement you made, that you vaguely minded people knowing things you didn't, started me thinking. So, now I am back at college.

For my English class, I had to write an autobiographical sketch concerning an interesting aspect of my life. Well, since I'm just an average 19-year old girl, I really didn't know what could be interesting about my life. Then I decided that you were the most interesting part of my life. So, my sketch was about my life since the Beatles entered into it. And guess what? I got the highest mark in the class!

Also, I had to take a speech course. I dreaded it, because I am very shy and getting up in front of people scares me to death. Well, one of our assignments was a persuasive speech. I chose to persuade people to like Beatle music, because it is something I know about. I got a much better grade than I usually get. So you can see why I say thanks for helping me personally.

Cynthia Lane,  
1496 Simpson Ferry Road,  
New Cumberland, Pa. 17070,  
U.S.A.

*Paul replies:—*

I'm really pleased about that Cyn (seems I've heard that name somewhere before!), wasn't it lucky you read that article. Actually that sounded terribly big-headed, I think it was just coincidence, you would have returned to college anyway, I'm sure of it, but it was very nice of you to make out it was all my doing.

Dearest Paul and Mal,

Mal, I don't know if you remember, I met you in Memphis on August 19 right after the concert. I gave you a box to give Paul. It was wrapped in Wrigley's gum wrappers. I luv you very much for being so kind to me! I imagine a lot of road managers wouldn't have bothered to even turn around if I would have yelled at them like I did you.

Did you like all the stuff I put in it, Paul? I hope you liked the corn flakes. Did they taste good? Did you like the Jade East? Everybody over here wears it.

Luv'd the drawings at the bottom of "Letters from Beatle People" in Beatles Monthly No. 38! Very clever!!!!

Paul, I luv "Here, There and Everywhere" from "Revolver". But "Yesterday" will always be my very favourite of yours!!!!

Beatifully yours,  
Barbara Longstreth.

*Paul replies:—*

Of course Mal remembers you Barbara, 'cos he handed me the box you asked him to pass on to me. Thanks for all the goodies, they were really appreciated—John was very jealous that he didn't get a box of cornflakes, so being a good Beatle, I let him have some of mine.

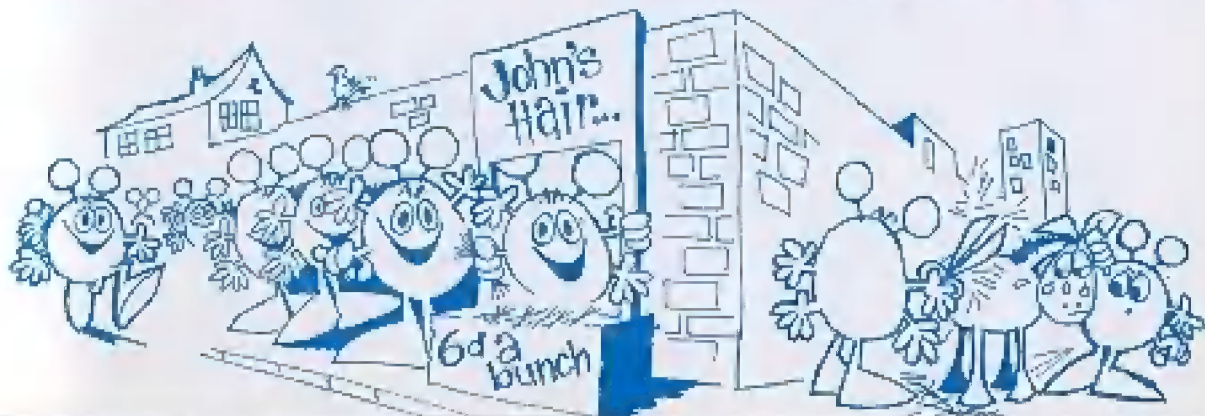
We are a lot of French girls who love you and we have tried to telephone to George's father while you were in Japan; but it is the help who has answered, and she hasn't understood because she's a Spanish woman, and she was speaking for six minutes.

Delightful! The bill account will be very high! But we shall try one more time, when you will be in Liverpool, with your parents. I haven't the telephone number of John; please do you want to give me it.

Lots of love,  
Anne Chaligné,  
10 Boulevard Exelmans,  
Paris 16E,  
FRANCE

*George replies:—*

It was very considerate of you Anne to phone up my old man. It's difficult to say when I'll be in Liverpool but you never know I might be there when you call again, and if so, I'd like to have a little "parlez" with you. John sends his regards, and says he can never remember his phone number, 'cos he has to change it every other week.







# BEHIND THE SPOTLIGHT

TWO YEARS AGO

by Billy Shepherd and Johnny Dean

**L**ast month, we were talking about how the Beatles, in November two years ago, had reached such a peak of popularity that they simply couldn't fulfil all the offers made to them for tours and films and radio and TV shows. And, it so happens, we sat in on a conference in which the boys thrashed out this problem.

## ATTRACTION

**T**hough they didn't suggest it themselves, they were already as big an attraction as Elvis Presley. But they definitely didn't want to solve the problem in the way that Presley had, via his manager Colonel Tom Parker. They wanted to show themselves to the fans, especially the British ones. Said John, in his role of chairman: "Come what may, we've got to make regular tours around Britain. If we've got to play three shows a day . . . well, we will. We should work the biggest theatres. If we once lose touch with the fans—we've had it." The others agreed. And they also agreed that making films, and regular television appearances, would satisfy the greatest number of fans in the quickest possible way.

So how does this two-year-old aim measure up to the boys nowadays? Certainly they're still determined to do what they can for the fans. But there's no doubt that they find touring that bit more worrying, more tiring. Remember they've been non-stop at work for a long time. Holidays occasionally . . . but the strain of being THE biggest, saps the energy of even such energetic types.

That November of 1964 was the month of "I Feel Fine" and the album "Beatles For Sale". Each notched up advance orders of more than half-a-million. The news reaped massive headlines—and terrified the blokes who had to look after the factory pressing side of things! Incidentally, during this particular month, music-publisher Dick James got back in the singing groove after a

long lay-off . . . and produced his own version of a medley of Lennon-McCartney numbers.

We all know of the incredibly advanced music produced on the boys' latest L.P., "Revolver". Well, even two years ago they were going for way-out-things. We remember how, on "Rock 'n' Roll Music", for instance, there was some fine piano work—actually created by George Martin, John and Paul all playing the same keyboard at the same time. And there was Ringo playing the top of a drum case on another track—not just as a gimmick but because the sound suited the number better than orthodox drums. Ringo also played an "unidentified" horn-shaped conga drum in another track. And, of course, no less than six of the tracks were by composers other than John and Paul. Now, the Beatles write THE LOT!

And while we waited for this "For Sale" album, the Beatles hit the headlines again—this time over "With The Beatles". This was, during November, the first album ever to sell a million copies in Britain alone.

Oh yes, we remember something else rather vividly about this time twenty-four months ago. Somebody asked the Beatles what they most like to receive as a Christmas present. Dead-pan, serious as a judge, George told the inquirer: "We'd like a parrot which could answer that darned silly question we get asked roughly every five minutes: 'How long do we think the Beatles can last'." This was, and still is, an irksome query to put to the boys. THEY don't know the answer . . . and whichever way they try to answer it, they're bound to be criticised.

They're also asked, even now, how long the actual so-called "beat boom" can go on. Well, a couple of years back, Paul gave out strong views. "Some promoters don't give value for money", he said. "A group gets one minor hit, then goes out as top-of-the-bill. So people don't turn up. Empty theatres. But it doesn't mean that beat music itself is going stale. It only means that some people out to make a quick fortune don't care what they give the public".

Following the boys round Britain at this time, we found definite evidence that Ringo was becoming a key spokesman for the group. No longer a shy backroom boy, he was giving forth on everything . . . including his somewhat controversial nose!

## HOOTER BUSINESS

**I**t was at Bristol, so far as we can remember, that this "hooter business" came up. American teenagers were buying specially printed placards which said: "Ringo—We wanna Hold Your Nose". Ringo didn't much mind—it all helped the Beatle steamroller of success. But he did tell us: "There was a time, when I was a kid, when I used to get a bit of a complex about my nose. Now it's just another gimmick, like the hair. I've been told I'd do better in films if I had it altered. I dunno. Maybe if I was in a car accident, or something, and had to have plastic surgery anyway . . . well, I might ask the bloke to shave a bit off the nose." This serious bit didn't stop him breaking into a rather realistic imitation of Jimmy Schnozzle Durante!

This touring business was a pet subject of Ringo. He kept a diary, in very brief form, of one week's concert dates. He counted up the hours spent travelling; the hours spent locked in hotel rooms; the number of times they had to go without proper food; the number of boring people he met . . . and the interesting people who had something intelligent to quiz the boys about. Actual performances he found enjoyable, though he did admit: "One or two don't swing. Maybe it's because of the theatre or the

audience or even the actual PA equipment."

And there was also the question of the sheer stark jealousy that some people showed about the Beatles. This minority "anti" feeling has shown itself through the years. A couple of years back, during the November tour of Britain, there was one special case where fans, queueing up for tickets for the Beatles in a Northern town, were pelted by flour bags. The chuckers, university characters who carried banners proclaiming anti-Beatle slogans, thought it hilarious. But we can vouch for the fact that the Beatles thought it was "dead stupid"—and that the chuckers were "thick".

Back in November 1964, John seldom talked about his house in Surrey. He and Cyn had been living there for several months but they were only just getting the main part of the building decorated according to their personal taste.

It was big enough, but well hidden away—John kept threatening to send out tracker scouts to show guests the way in. Anyway, any guests eventually making it, and there were plenty, were invariably played L.P.s by the Animals. John made no attempt to hide his admiration for this group. The ironic thing is that, while the Beatles are still going from strength to strength, the Animals as such have broken up. First properly furnished room in the Lennon house was his own personal den—though the bedroom was a massive affair, made out of two rooms knocked into one. But in his own hideaway, John had a telly-set, record-player, writing desk, and stacks of books.

November ploughed on happily enough, back in 1964. But Christmas was on the way, which meant plans for the Beatles super-spectacular planned for Hammersmith Odeon. This was a fascinating time for all of us . . . not just seeing the finished product but watching the boys rehearse. Rehearse Beatle-style, that is—which is an infectiously funny way of getting a show together.

More about that next month—and also some enlightening facts about how the Beatles celebrated that particular, ultra-special Christmas. Hope you'll join us. . .

Both these pics were taken backstage on an early Beatles' tour: Top right: Paul chats to Ringo and Neil whilst getting changed. Below: Ringo and George tuck into a hearty nosh-up in between shows.





## NEIL'S COLUMN

If you want to know where I am as I write this month's page, I'm sitting on the wooden and slightly sandy floor of an old coach in Spain at a place called Almeria. Apart from the Sahara, I never realised deserts grew this big, or this hot, because I thought it was all just clever acting and a lot of imitation sweat they used for films like "Ice Cold in Alex" and "Lawrence Of Arabia".

### THE REAL THING

Well, it's real sweat, real sand and real heat in "How I Won The War". The coach I was telling you about is a dressing room doubling as a wardrobe and trebling as a shelter. At the moment John is outside, dressed in a huge filthy old army greatcoat, a very bare-looking forehead and those fantastic National Health specs which help to transform him from Beatle Lennon into Corporal Gripweed, faithful Batman (nothing to do with the telly series) of Lieutenant Goodbody. No, I can't tell you much about

the story of the film. It's all very hush-hush, as anything at all to do with war should be. But it's based on the somewhat eccentric exploits of a Second World War infantry platoon commanded by Goodbody, who is played by Michael Crawford. Amongst John's fellow soldiers are Clapper (Roy Kinnear), Transom (Lee Montague), Spool (Ronald Lacey) and Drague (James Cossins). Richard Lester is the producer and director—he did "Help!" and "A.H.D.N." and is now famous amongst Beatle People all over the world as The Man Who Ordered The Cutting Of John Lennon's Precious Hair.

### THAT HAIR

Just for the record, John's Precious Hair is starting to grow again. He thinks the intense heat is helping it along. Actually not all that much was clipped off. Just great chunks from round his ears and above his collar. Then the front bits were shoved back and raked about a bit to give him the sort of cruffy (anti) hairstyle which Gripweed enjoys. John asked me to say very firmly that he has heard all these rumours about him planning to get a wig to wear when we finish filming but there's no truth in the idea. While I'm at it, there's no truth in the other rumour saying that John has saved all the bits of cut-off hair as a souvenir. I was there when it was burnt so I'm a vital witness to its total destruction!

The first part of the filming was done in Germany and it lasted less than two weeks as far as John's contribution was concerned. The location was a N.A.T.O. tank range including a very wet cornfield. When John had a free day we went into Hamburg and he bought a load of clothes at shops which were favourite haunts of The Beatles five or six years ago. We didn't manage to go to any of the clubs though because of the early morning start to each day's shooting schedule.

On the night of Thursday September 15 we travelled by train from Hamburg to Paris, met up with Paul there for a couple of days and then flew from France to Spain the following Sunday, while Paul and Brian Epstein returned to London.

Once again, John has donated one of his drawings both to Oxfam and the Crippled Children's Aid Society. So if you can't make up your mind what Christmas cards to buy this year, then don't forget to look out for any being sold by these two charities.

The difference between Germany and Spain is amazing. It was chilly and damp for those first couple of weeks. Now it's sticky and much too hot for comfort. There's nowhere very exciting to go to so we stay in our flat most evenings or join up with some of the others—particularly Michael Crawford, Ronald Lacey and Roy Kinnear—to play Monopoly.

We had a visit from Ringo in the second week of October. When he arrived on the Wednesday afternoon he was dressed suitably for his holiday in a nice cool sports shirt. That brought John down for a start because he had to stand by between camera takes in his blooming army greatcoat!!

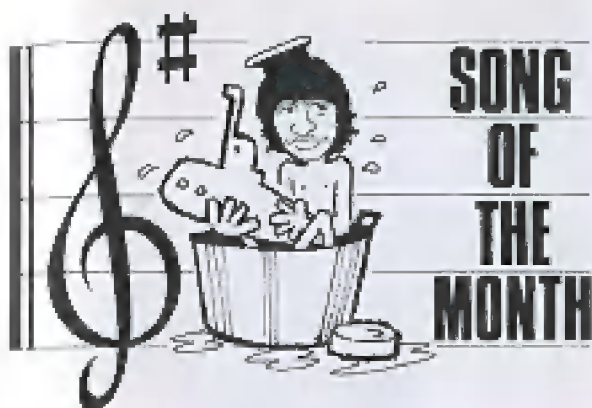
### ANYONE FOR CRICKET

At the time of writing they're talking about November 7 as the finishing date for location work at Almeria. But it looks as though John won't be needed here for the last week or so. We should be home around the time you see this page. After that there will be some studio work to be done which will involve John. He'll have to mime (they call it "dubbing") to his own speaking voice for some of the scenes where it hasn't been possible to get good quality sound recording on location during the actual shooting. I believe some of the cast will be shooting a few extra scenes in London but these aren't supposed to involve John.

That's the lot. There's much more I could write but it's much too hot. And in any case (believe it or not) John and I are joining in a game of cricket with some of the others until it's time for tea. I'll tell you the rest of our desert adventures next month.







# YELLOW SUBMARINE

Written and Composed by **JOHN LENNON**  
and **PAUL McCARTNEY**

In the town where I was born  
Lived a man who sailed to sea  
And he told us of his life  
In the land of submarines

So we sailed on to the sun  
Till we found the sea of green  
And we lived beneath the waves  
In our YELLOW SUBMARINE

We all live in a YELLOW SUBMARINE  
YELLOW SUBMARINE, YELLOW SUBMARINE  
We all live in a YELLOW SUBMARINE  
YELLOW SUBMARINE, YELLOW SUBMARINE

And our friends are all aboard  
Many more of them live next door  
And the band begins to play. . . .

As we live a life of ease  
Ev'ry one of us has all we need  
Sky of blue and sea of green  
In our YELLOW SUBMARINE

We all live in a YELLOW SUBMARINE  
YELLOW SUBMARINE, YELLOW SUBMARINE  
We all live in a YELLOW SUBMARINE  
YELLOW SUBMARINE, YELLOW SUBMARINE

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## BEATLE NEWS

### THE BEATLES IN SPAIN

It looks like Spain is the place to go, that is, if you can get around Harold Wilson's new policy! As you know, John and Neil have been out filming in Almeria near Malaga and following quickly behind was Cyn, who decided to give the kitchen sink up for some sun. If you think that makes three, then you're wrong, because along came Ringo and Maureen to make five.

### MIKE'S PRESENT

Mike McCartney has given his famous brother lots of small "Alice in Wonderland" figures for his garden. Paul has dotted them all over the place and they certainly give it a very unusual atmosphere. Incidentally, Paul also has a sheepdog puppy, which he calls Martha. It's coat is black and white and it's got no tail.

### EVERYTHING READY

Mal has been spending a few weeks off with his wife and two children in Liverpool, but he pops down to London regularly and visits any of the boys who are at home to make sure that their equipment is in good order and also to find out whether they want him to get any more instruments from any of the manufacturers.

### BEATLE PAUL WRITES FILM SCORE

As expected for a long time, Paul is to write a film score. He has been commissioned to write the theme music for "All In Good Time"—a Boulting Brothers production to be released by British Lion starring Hayley Mills, John Mills, Hywell Bennett and Liz Frazer. As yet, there is no release date, but it is expected to be released long before "How I Won The War". It is now quite obvious that all four Beatles will diversify in different spheres—so hurry up George and Ringo.

### RESULT OF "REVOLVER" POLL

1. Here there and Every- where .....	3134
2. Eleanor Rigby .....	2979
3. For No One .....	1981
4. I'm Only Sleeping.....	1963
5. Got To Get You Into my Life. ....	1342
6. Good-Day Sunshine .....	974
7. And Your Bird Can Sing	594
8. Yellow Submarine .....	533
9. Tomorrow Never Knows	486
10. Love You To.....	479
11. Taxman .....	222
12. I Want To Tell You.....	174
13. Dr. Robert .....	171
14. She Said, She Said.....	166

### ACTOR NEIL

It's taken him some time, but Beatles Personal Road Manager, Neil Aspinall, has finally managed to land a bit part in a film. Shortly before John flew to Germany to play the part of Private Gripweed in "How I Won the War", Neil was offered a small part as a soldier in the same movie. He jumped at the chance and has been travelling with John ever since in Germany, Austria, and, more recently, Spain. Mal, the Beatles Equipment Road Manager, you will remember had a part as an underwater diver in "Help". He was the bloke who popped up through the ice, dressed as a cross-channel swimmer, complete in goggles, Union Jack and covered in grease.





This pic of John and Dick Lester was taken at a press conference in Germany whilst filming "How I Won The War".

# ★ 1966 CHRISTMAS EXTRA ★

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- ★ EACH BEATLE SPEAKING
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ETC ETC

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